

Steven Spielberg



The Hercules of American Filmmaking

The Museum of the Moving Image

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BMCC MES 152 TEAM C

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Introduction

This is a project proposal for an exhibition featuring the work of iconic movie director Steven Spielberg. The proposed exhibition will not only educate people on the greater scope of Steven Spielberg's work by displaying his biographical information using a combination of media like video, motion graphics, projections, and multi-media but also be entertaining. The proposed exhibit will be displayed during the summer time appealing to students, families, tourist to New York and people spanning all ages and walks of life. The proposed exhibit will occupy approximately four rooms of exhibit space and be categorized into video biography, a motion graphics display with factual information about Steven Spielberg, animations for children, and multimedia interaction using a touchscreen device that connects to the exhibit's web site. Such an exhibit would be a good compliment to Steven Spielberg movie screenings too, if possible, since the Museum of Moving Image also screens movies. Steven Spielberg is known for his family friendly content so this would be a good way to draw in families to the museum looking for summer time activities or good for any time of the year. Steven Spielberg is one of those names that many people can relate to since his blockbuster films span the decades and the exhibit will show that Steven Spielberg has made an important contribution to film.

Overview

The exhibition will consist of four rooms. The first room will be showing a video biography or type of documentary. The entrance will have a life size standee of Steven Spielberg from a blown up picture positioned to the left of the entrance and to the right of the entrance will be a white colored sidewalk-sign with the title of the exhibition in bold letters. The sign will also feature professional graphic design elements. Visitors will know right away where to enter. The first room will have a retro appearance with vintage television sets, retro couches, a vintage chair

and also a large projection screen that will show a more arthouse display of Spielberg's work. This room will be approximately 21 X 27 feet or 567 square feet in size.

Upon leaving the first room, it will connect to a second room, that isn't very large, about 20 X 15 feet, where there will be a motion graphics display showing a timeline charting Steven Spielberg's entire career and goes much more in depth into the body of his work. This motion graphics presentation will highlight special moments in his career. A good educational resource for those just passing through or wanting to know more about the movie director. The motion graphics display will be a large floor standing LCD monitor. There will also be a touch screen in another part of the room with multi-media connectivity to the exhibit's web site that is linked to the Museum's web site. This touch screen will offer a survey that allows the visitors to give feedback and fill out a volunteer questionnaire.

The third room connecting to the second is also about 20 X 15 feet; not very large and will have an animatic or animated storyboards with a twist. The animatic will be shown using a holographic technique called Pepper's Ghost Technique. This will be shown in a box shaped device about the size of a pinball machine. Storyboards from Steven Spielberg movies will be featured as well as additional graphical information on how storyboards are used in the movies; this graphical information will be placed next to the holographic box.

The last room, slightly larger than the first and second, about 21 X 27 feet in diameter will have Steven Spielberg themed cartoons for kids ages 5-10 and 11-14. This will be in a dark room with projectors and the projections will be on a wall. There will also be additional decorations to go along with the animation themes like jars with lights and a shark movie prop.

Video Biography of Steven Spielberg

We go into a room where we see a life-size Steven Spielberg standee and a sidewalk sign with the words “Steven Spielberg’s Video Biography” in big bold letters, each placed on the side of the room entrance. We see the room is medium size, the dimensions are about 21 by 27 feet, or approximately 567 square feet. We see a large screen that is hanging eye level on the wall to our right hand side; it’s big and rectangular with the dimensions 11.25’ X 20’ and has a 16:9 aspect ratio. We look around and immediately notice the unique décor of the room. We see there is an old vacuum tube RCA Victor CTC28 Color Television set positioned on the museum floor that is placed on a small table in front of a classic couch. We see that the couch looks like the one Al Bundy would sit in from the TV show *Married with Children*. We see another old couch and it is like the one from the TV Show *Mamma’s Family*. We see there’s another old TV, this one is more modern, a Toshiba model, from the 1980s. We also spot a chair that looks like Archie Bunker’s chair from *All in the Family* and there sits another old TV positioned in front of it. We are seeing that the room has nostalgic vibe with all these old TV’s and couches placed around the room in random order. We see that all the TV’s are turned on and working. We see that the TVs are playing Steve Spielberg produced TV shows like the made for TV movie *Duel* from 1971. Meanwhile we see that the large projection screen hanging on the wall is just white and nothing is playing. Just then we see all the TV’s go to static and we hear white noise, and then we see the Steven Spielberg documentary begin on all the TV sets. We hear a narrator with a deep male voice begin to speak to a drumroll sound effect and state, “This video biography will capture the essence of a man who made the movies of our imagination and is part of our popular culture...a man that needs no introduction, his name is Steven Spielberg.” Then we hear orchestration for about two seconds. We now see a 3D computer rendering of Steven Spielberg’s head slowly rotating round and round on all the TV screens that have a 4:3 aspect ratio. Meanwhile we see

that there is a projector propped up on the ceiling of the room and starts to project chopped up video to the large projection screen on one side of the wall that was observed earlier when walking into the room. We see a projection of Steven Spielberg movie clips being played in random order, bits and pieces like spliced tape of his extensive movie catalog. We see that there are glitches in the film that give it a choppiness effect. We see that the video projection is not really distracting from the TV's that are in the room but more like an art house piece that is playing in the background. We hear the audio from the projection display is emanating from small bookshelf speakers, propped on the wall and placed on each side of the projection screen. We notice that the audio part of the projection display is not too loud, as to not distract from what is being played on the televisions but is more like ambient room noise. We walk up to the large projection screen and see there is a museum display plaque nearby showing a QR code and URL. We see it reads to go to the Museum of the Moving Image's web site using the QR code or by typing in a tiny url using a smart phone. We see that the display plaque also states the museum has free WI-FI. We do this using our smart phone and it brings us to the museum's web page, where it directs us to put in a key code that is listed on our ticket stub that was given to us when entering the museum. We put in the key code and scroll through a list of Steven Spielberg movie clips and choose one. We now see a short movie clip or snippet being played on the projection screen. Meanwhile we focus our attention back to the video biography that is playing on the old TV sets and hear the audio emanating from the built-in speakers on the TVs, and we sit down on a couch to watch what the TVs are now playing. We see that the volume can be adjusted by turning the volume knob on the old TV sets like an old TV would normally operate.

We see from the video biography playing on the old TV sets that Steven Spielberg started out making amateur movies with his parents Super 8 camera or 8mm film. We see that this is

where the more recent movie *Super 8* got its name - an homage to his early movie making days. We hear a male narrator with a deep voice speak on why Steven Spielberg made movies by stating, "Steven Spielberg achieved his childhood dream to give the audience the gift of movies, an escape into another reality, it was like getting in an adventure of your own...leaving all your worries behind in the movie theater...almost like being able to jump inside the screen and being part of the action...or watching Steven Spielberg's movies from the comfort of your own living room, being taken on a ride, like when one aired on *ABC's Sunday Night Movie*." The video biography continues and we see how Spielberg made his blockbuster movies and get a rare glimpse into Steven Spielberg's movie making abilities. We see Steven Spielberg behind the camera, commanding actors, and planning out scenes in his early films like the TV movie *Duel* starring Dennis Weaver and the film *The Sugarland Express* (1974). We see that in the TV movie *Duel* Steven Spielberg relied heavily on storyboards since the movie involved car chase scenes. We see a clip from the movie *Duel* where the Peterbilt 281 tanker truck is driving up to a car driven by David Mann in the Mojave Desert and classic car chase scenes from the movie. We see the sheer amount of people on a set in order to shoot a big blockbuster movie scene, like in the movie *Jaws*, and we see some of the production challenges involved in filming a movie when the stunts go wrong. We see examples of this, like when the Orca boat in *Jaws* almost sank during filming, as well as technical difficulties encountered with the mechanical shark prop used in *Jaws*. We see that Steven Spielberg could not direct all the movies he wanted to, even though he enjoyed much success, like being rejected when wanting to direct a James Bond movie, not once but twice, proving that Spielberg is only human like the rest of us. We see that Steven Spielberg would go on to direct the very successful, action packed *Indiana Jones* franchise and we get another glimpse on how Steven Spielberg worked his movie magic, as described by

George Lucas in filming a scene from the movie *Raiders of the Lost Ark*. We learn in that scene where actor Harrison Ford, playing the character Indiana Jones, took out a gun instead of his whip to shoot a dueling swordsman in an epic showdown – this was a crowd favorite. We learn that Steven Spielberg, as the director, had to improvise that scene because Harrison Ford was feeling sick and wanted to wrap up early. We see that Steven Spielberg though is not without his faults - the biography says he cannot make up his mind on deciding what movie to make. We get a rare glimpse into the mindset of a prolific director and his decision making abilities. We learn how things like casting and new movie script opportunities can postpone or derail plans for a major motion picture. We see that it is not only making the movie that is the hard part but deciding on what movie to make and that nothing is really set in stone in the entertainment business. We see that Steven Spielberg was not just about entertaining the audience but philanthropy - like the proceeds from the movies *Schindler's List* and *Munich* going toward charity. We see *Minority Report* (2002), another one of Steven Spielberg's great science fiction movies that stars Tom Cruise and we see Steven Spielberg's future plans, not being content with past accomplishments but continuing to push forward, looking toward the future, with the movie *Ready Player One*, a science fiction thriller about virtual reality gaming, a topic that is very much on the pulse of today's VR headset-tech-savvy-generation. We see Steven Spielberg's video biography come to an end and we see all the TVs in the room turn off and at the same time we see the projector screen flash through many images at rapid pace and hear the sound effect of tape being sped up and then the projection screen becomes white again followed by an explosion sound effect. We see the TVs turn on again, after being off for 30 seconds, and television is now showing Steven Spielberg involved TV shows like *Taken* - a show about alien abduction that aired on the Sci-Fi (Syfy) channel. **Written by Stephen Watson**

FADE IN:

SOUNDS: DRUM-ROLL

NARRATOR

This video biography will capture the
essence of a man who made the movies of
suspense and wonder.

SOUNDS: ORCHESTRATION

IMAGE: STEVEN SPIELBERG STAR ON HOLLYWOOD WALK OF FAME

DISSOLVE:

NARRATOR

A man that has directed many blockbuster
movies and his name is Stephen Spielberg.

IMAGE: STEVEN SPIELBERG HOLDING SATURN AWARD.

DISSOLVE:

NARRATOR

Steve Spielberg got his movie making start
using his parent's movie equipment.

IMAGE: SUPER 8 CAMERA.

DISSOLVE:

NARRATOR

Steve Spielberg helped establish himself in
the early 1970s with the TV movie Duel.

IMAGE: DUEL MOVIE POSTER.

EXT. MOJAVE DESERT - DAY

CUT TO:

FOOTAGE FROM THE MOVIE DUEL: A SEMI TRUCK IS BARRELING DOWN THE
ROAD PASSING DAVID MANN DRIVING A CAR ON A HIGHWAY.

SOUND: DIESEL TRUCK ENGINE MOTOR REVVING

DAVID MANN

Hey!

FOOTAGE FROM THE MOVIE DUEL: A SEMI TRUCK PASSES BY DAVID MANN
BEHIND HIS STEERING WHEEL LOOKING OUT THE WINDOW AT THE TRUCK

FADE TO BLACK:

END OF SCENE

Steven Spielberg: A Lifetime of Work (Motion Graphics)

Continuing to the second room that is smaller than the first, approximately 20 X 15 feet, or 300 square feet, we see placed against the wall a 65” large indoor floor-standing LCD screen digital signage display where there is a more in-depth look at Steven Spielberg’s biography using motion graphics. We see that the interesting thing about this display is the LCD screen is vertical from the ground up. We see this display has much biographical information spanning the gamut of Steven Spielberg’s prolific career. Since the 65” large indoor floor-standing LCD screen is vertical, we see a graphical time line with horizontal text and image representations of a movie or TV show that Steven Spielberg was involved in. We see that it is organized in chronological order from top to bottom and slowly scrolls downward throughout the decades that Steven Spielberg has been directing, producing, executive producing, and screenwriting movies and TV shows. We see that this graphical timeline starts out during the 1960s with his early amateur work where Steven Spielberg began his career at a young age with Universal Pictures. We see that as the graphical timeline scrolls downwards one of the small graphics with text zooms in with a swooshing sound effect filling the entire screen highlighting a career moment. We see an image of this moment and a text description with additional factual information like one would see on the web site IMBd.com. We see that highlights on the timeline include the TV movie *Duel* from 1971 as well as other blockbuster movies that Steven Spielberg has released including *Jaws* (1975), and *Close Encounters of the Third Kind* (1977). We see the graphical timeline continue to scroll downward through the 1980s, 1990s, and 2000s with different movies and TV shows being highlighted like *The Color Purple* (1985), *Jurassic Park* (1993), *Saving Private Ryan* (1998), *Schindler’s List* (1993), *Minority Report* (2002), and the Sci-Fi (Syfy) miniseries *Taken* (2002). We see that toward the end of the graphic timeline that’s in chronological order

there are movie examples of Steven Spielberg's work that are more current like *The BFG* (2016), *The Post* (2017), and *Ready Player One* (2018) and movies that are in the works like *Blackhawk*. We see that the graphical timeline approaches the end where there is no more timeline information listed and it stops, then resets itself back to the beginning of the timeline during the 1960s. As we look around the room we see a 32" LG touch screen display mounted on the wall near the motion graphics display, we see that the touch screen display has the Steven Spielberg exhibit web site that can be accessed through the touch-screen giving information about Steven Spielberg's life, the exhibit, links to the museum, also allowing feedback and volunteer info from visitors. **Written by Stephen Watson.**

FADE IN:

A TIMELINE WITH GRAPHICS BEING SHOWN ON A 65" INDOOR STANDING LCD SCREEN IS SLOWLY SCROLLING DOWNWARDS.

IMAGE: TIMELINE GRAPHICS WITH WORDS EARLY 1970s.

CROSS-ZOOM:

SOUND: ZOOM & SWISH

IMAGE: DUEL POSTER (1971)

NARRATOR

The TV movie *Duel* in 1971 was Steve Spielberg's break out moment.

DISSOLVE:

Timeline and graphics slowly scrolling downwards.

CROSS-ZOOM:

SOUND: ZOOM & SWISH

IMAGE: JAWS MOVIE POSTER (1975)

NARRATOR

In 1975 Steven Spielberg's had his first big blockbuster film and it made quite a splash.

DISSOLVE:

Timeline and graphics slowly scrolling downwards.

CROSS-ZOOM:

SOUND: ZOOM & SWISH

SOUND: CLOSE ENCOUNTER MOVIE THEME

IMAGE: CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

NARRATOR

Spielberg revisits his amateur film effort
with this iconic film about UFOs.

DISSOLVE:

SOUND: CLOSE ENCOUNTER MOVIE THEME

NARRATOR

Film composer John Williams created many
of Steven Spielberg's memorable film
soundtracks.

IMAGE: JOHN WILLIAMS FILM COMPOSER

CROSS-ZOOM:

RETURN TO BEGINNING OF TIMELINE

END OF SCENE

Animation Treatment – Pepper's Ghost Animatic

We move to an additional part of the exhibit, the third room that is also approximately 20 X 15 feet or 300 square feet, where on one side of a wall; not taking up too much space is a sign in big bold letters that is written as "Steven Spielberg's Film Storyboards Come to Life." We see a 2D graphic with text approximately 24 X 36 inches propped on the wall. We see it is informative using professional graphic design in an asymmetrical modern style, where the text, and images are clear, and defined. We read the graphic display, and it is describing the storyboard process in relation to actual movie scenes. Next to this graphic display we see a

medium sized box that is lined inside with black material. We see there is a light-colored backdrop inside the box. Then, we hear Dennis Dexter Haysbert's voice exclaim after we press a button on the side of the box saying, "prepare to see actual movie storyboards come to life!" We see the box is similar in appearance to an old pinball machine. We see that this box stands waist level high, standing on four legs, and has depth, where we can see into it. We hear Dennis Dexter Haysbert's stop talking, and see a storyboard sketch appear on the light colored backdrop inside the box. The narrator begins speaking again saying, "Storyboards are drawn to depict the action sequence of a scene...Steven Spielberg worked closely with art directors to map out action scenes, instead having to memorize hundreds of words in a script." We continue to hear the narrator speak, and he says, "One example was the car chase scene in the movie *Duel*." We then look inside the box that has a storyboard sketch from the movie *Duel* come to life. The sketch of a semi-trailer truck can be seen powering down the road toward a car, like in the movie, as if a storyboard artist drew it frame by frame, playing it back in flip book style animation, around 12 fps. We notice that the animated sketch almost looks like a hologram when staring into the box lined with black material inside. Then we hear the narrator say, "Your eyes are not playing tricks on you, the animated storyboards that you see come to life as an illusion technique used in theaters dating back to the 19th century, sometimes referred to as Pepper's Ghost technique. We go on to hear the narrator describe the holographic technique named after John Henry Pepper. After, we hear the narrator announce a storyboard from the movie *Jaws* followed by the *Jaws* famous theme sound effect "dunnn-dunn...dunnn-dunn...." Then we see a display of a flipbook style animation of a shark rushing towards us with its jaw open. We see that the crude method of creating a hologram, the flipbook style sketches along with animations of the shark heading straight towards the viewer is eerily realistic. Then we hear the narrator announce, "The last

animated storyboard sketch is from 1993's *Jurassic Park*..." We see an animated storyboard of dinosaurs chasing a man, and then a Tyrannosaurus turning its head towards us with its reptile eyes staring straight at us including a loud roar. After, we hear the narrator say, "Can't get enough of Jurassic Park's Tyrannosaurus Rex... Directed by Steven Spielberg...I hope you learned how storyboards work in the movies." And we see the box become dark.

Written by Stephen Watson.

FADE IN:

NARRATOR

Prepare to see actual movie storyboards come to life!

SOUNDS: CINEMATIC ORCHESTRATION

A ghostly storyboard appears in holographic form.

DISSOLVE:

NARRATOR

"Storyboards are drawn to depict the action sequence of a scene...

A ghostly storyboard appears depicting a car chase scene.

DISSOLVE:

NARRATOR

Steven Spielberg worked closely with art directors to map out action scenes, instead having to memorize hundreds of words in a script.

A ghostly image appears of Steven Spielberg's head like it is floating.

SOUND: PEOPLE SCURRYING AROUND & TALKING ON A SET.

CUT TO:

NARRATOR

"One example was the car chase scene in the movie *Duel*."

A ghostly image appears of an animatic of a truck chasing a car down the road at around 12 fps.

CUT TO:

NARRATOR

Your eyes are not playing tricks on you, the animated storyboards that you see come to life! It's called an Animatic.

FADE TO BLACK:

END OF SCENE

Animation for Kids (5-10) – Dream Bubbles

Entering the last section of the exhibit, we see that this fourth room is the same size as the first room being about 21 by 27 feet or approximately 567 square feet in diameter, and that the room is very dark. We see *The BFG*, and *Jaws* animations displayed on a white wall from two projectors that are mounted on the ceiling. In the center there are benches to sit to watch these short animations. We see jars in the left side of the room illuminating swirling lights inside replicating the movie as if kid's dreams are filled with them. As the narrator we hear Sigourney Weaver's voice saying "In an animated film, a story full of imaginations about a big giant, and a little girl where every children's dreams matters. At the same time, we see the projector on the left illuminating from a plain black projection into an animated girl sleeping, tracking back out of a window slowly displaying her room environment. The narrator continues saying "It's a movie by Steven Spielberg's called *The BFG*. We see and hear the story unfold projected as a clock showing the time, and ticking in a room where the little girl named Sophie is living in a London orphanage, being disturbed by this "brilliant moonbeam" coming into the room through the window at midnight. We see Sophie get out of her bed stepping onto her wooden floor. We hear how the wood creaks when she applies pressure to the old orphanage floor she steps on. We see her tiptoe towards the window, hearing a creak with every step. She looks out the window, and

we hear a scream of fear after we see her gaze upon a giant. We see the little girl frightened shaking as the giant approaches her window. While the projector displays a view from inside the room, the giant reaches into the orphanage grabbing the little girl, and then takes her away. The projector turns black and then flashes white and we see a bubble floating on the screen, then we hear a voice say with dreamy music in the background: "The BFG, it's the creation of an imaginary world where he's the legend and the magic for dreams to be real – it's a giant and a little girls named Sophie, both go out for adventures to discover and seek for a better world full of dreams. It's me and you my friend and we will go far-far away! Creating a new imagination for kids where they will discover through some magical bubbles where kids can go inside and they will see beyond their dreams." Then as we continue to see bubbles floating around on the screen with dreamy music, we then hear kids laughter and The BFG say, "we will make kids laugh and enjoy the feeling of how much they can imagine inside of it!" Then we hear Sophie say, "kids will love it just like I did too." We see the image of bubbles disperse and the animation ends. **Written by Alicia Molina**

FADE IN:

INT. BEDROOM – LONDON ORPHANAGE

IMAGE: TITLES AND CHARACTER NAMES.

NARRATOR

In an animated film, a story full of imagination about a big giant, and a little girl where ever a children's dream matters.

Sophie is sleeping in her bedroom.

SPIELBERG EMOJI FACE

"Since I was a kid, like Sophie, I always dreamed of making films, now I do."

CUT TO:

NARRATOR

It's a movie by Steven Spielberg

IMAGE: THE BFG MOVIE POSTER

DISSOLVE:

INT. ROOM - LONDON ORPHANAGE BEDROOM

Sophie is disrupted by a "brilliant moonbeam" coming into the room through the window at midnight.

CUT TO:

IMAGE: CLOCK

SOUND: "TICK-TOCK"...BIG GIANT STEPS "PUMP-PUMP."

CUT TO:

Sophie gets out of bed stepping onto wooden floor.

SOUND: CREAKS

CUT TO:

Sophie walking to bedroom and gets near the window.

CUT TO:

SOPHIE

"Ahhhh..."

CUT TO:

Sophie gazes upon a giant, frightened and shaking as the giant approaches her window.

CUT TO:

The giant reaches into the orphanage and grabs Sophie and then takes her away.

DISSOLVE:

NARRATOR

A cartoon based on the movie *The BFG*....don't

stop dreaming because we are all children at heart.

IMAGE: THE BFG MOVIE POSTER.

FADE TO WHITE:

EXT. BLUE SKY - DAY

SOUND: DREAMY ATMOSPHERIC MUSIC.

NARRATOR

The BFG....it's the creation of an imaginary world where he's the legend and the magic for dreams to be real....

Animated bubbles floating in the air.

DISSOLVE:

NARRATOR

The BFG....it's a giant and a little girl named Sophie, both go out for adventures to discover and seek for a better world full of dreams.

Animated bubbles floating in the air.

FADE TO BLACK:

THE END

Animation for Kids (11-14) - Cartoon JAWS

Also in the last room, on the right side of the room we see a projector shining its light on a white wall when then the first animation stops. On the right side we see a replica of Jaws in the room with a woman in its mouth. When it is touched it moves with the motion of swimming, and biting down on the women. While sitting on the benches placed in the center of the room we see an animated show of Steven Spielberg's *Jaws*. We hear the sound of waves smashing against rocks, emulating the sound of friction from a riptide as well. We see an animated women swimming against the riptide with an animated shark's dorsal fin emerging from the waters behind her. While we see the animated shark getting closer we hear loud breathing, the sound of

legs kicking, and hands splashing in the water portraying intensity of escaping the mouth of Jaws. We see a small-animated speedboat with two animated men, and one animated women in it rushing towards the women, while hearing the motor at its maximum. We see the speedboat cut Jaws off from the women giving her time to catch her breath, and be saved. From underwater we see jaws swimming up rapidly towards the boat. Suddenly we see Jaws smash against the boat turning it over. We hear Jaws emerge from the water hitting the boat and loud screams from the people. We see the four people swim towards each other, then holding on to one another. Then, we see Jaws grabs all four of them, and the screen turns black. **Written by Linda Jonnson**

EXT. OCEAN - DAY

FADE IN:

SOUND: WAVES SMASHING AGAINST ROCKS AND EMULATING THE SOUND OF FRICTION FROM A RIPTIDE.

Women swimming against the riptide with a shark's dorsal fin emerging from the waters behind her.

NARRATOR

She better swim fast because Jaws is fast approaching.

The shark getting closer to the swimmer.

The woman is swimming faster.

SOUND: LOUD BREATHING, LEGS KICKING IN WATER, HANDS SPLASHING.

CUT TO:

A small speedboat with two men and a woman onboard are rushing toward the woman swimming away from the shark.

SOUND: MOTORBOAT ENGINE AT MAXIMUM POWER.

CUT TO:

The speedboat cutting the shark off from the woman and the woman catching her breath...

SOUND: SPEEDBOAT MOTOR AND BREATHING.

NARRATOR

Whoa, that was a close call.

CUT TO:

Jaws swimming up rapidly underneath the boat and smashing against it turning the boat over.

SOUND: THUD AND SPLASH

CUT TO:

Jaws emerging from the water and hitting the boat throwing people into the water.

SOUND: CRASH THEN LOUD SCREAMS FROM PEOPLE

Four people swimming toward each other, then holding on to another.

CUT TO:

Jaws grabbing all of them from underneath the water.

SOUND: WATER DISTURBANCE AND THEN SILENCE.

FADE TO BLACK:

THE END

Animation for Kids - Encore Performance

Still in the last room we see an animation that brings *Jaws* and *The BFG* together to say goodbye. We hear Sigourney Weaver's voice as the narrator tell us a story about Spielberg's life in the film industry. While she narrates the projectors show animated Jaws swimming left to right vice versa, and The BFG waving. The narrator explains Spielberg's becoming, being one of the youngest television directors for Universal in the late 1960's, mentioned his films: *Jaws*; *ET: The Extraterrestrial*, his achievements, awards then the movies *Jaws* with the music of the film playing in the background, onto *E.T.*, *Indiana Jones*, and *Jurassic Park*. **Written by Linda Jonnson**

FADE IN:

SOUND: ET THEME BY JOHN WILLIAMS

NARRATOR

Steven Spielberg at an early age was
very talented and began making films.

A cartoon shark is swimming left to right of the screen.

SOUND: SPLAPSTICK SOUND EFFECTS.

CUT TO:

NARRATOR

He Started to make cool movies like
Jaws, and ET, and cool cartoons like
the *Animaniacs*!

CUT TO:

The BFG running back and forth across the screen waving.

SOUND: SPLAPSTICK SOUND EFFECTS.

CUT TO:

SOUND: Beach Boys - Barbara Ann

NARRATOR

Steven Spielberg is awesome!

CUT TO:

FADE TO BLACK:

THE END

Exhibition Web Site & Multimedia

When we click on StevenSpielbergExhibit.com we see a five-pointed red star with a gold emblem of a 35mm camera along with Steven Spielberg's name replicating his Hollywood walk of fame. At the top of the page is the title Hercules of American Film. On the point of each star

we see circles with designs. The top circle is labeled Website under the circle, and has a picture of Steven's Golden 28th Annual Saturn Award. The circle to the left of the star labeled Video has an animated design of his glasses. The circle to the right, labeled Motion graphics has a crescent moon with a white figured boy fishing off of it replicating the DreamWorks logo. The bottom two points has circles labeled Animations, one with a shark with its mouth open, and teeth showing replicating jaws while the other has the Big Friendly Giant. When we click each circle we see different views off the online exhibit, and information about his display at the Museum of the Moving Image. It displays all the different sections of Steven Spielberg's exhibit in the museum with limited details to demonstrate the characteristics of each section that is there.

When we click on Website it has a full size picture of Steven Spielberg holding his chin with his left arm, with his other across his chest. We see him wearing his round glasses, brown shoes, dark blue suit pants, sky blue colored shirt, and a blue-white polka-dotted tie. He has a thinking cloud over his head with the Big Friendly Giant in it. We see the movies change when the page refreshes bringing up *Jaws*, *E.T. The Extra Terrestrial*, *The Color Purple*, *Jurassic Park*, *Schindler's List*, *War of the Worlds*, and *The BFG*. Above his image we see buttons that say About, Video Gallery, Photo Gallery, and Bio. Below him we see three icons of his movies, which are, E.T., the Tyrannosaurus Rex from Jurassic Park, and Indiana Jones. These icons are separated vertically with short descriptions under them about each character.

When we click on About at the top it presents a short description that has a compelling story about why we should experience the physical exhibit. It grants a few pieces of information, just enough for us to want to take a look at what is inside.

Visiting the Video Gallery page we see extensions for movies and how they were put together. There is a video of Jaws, and how it was constructed to become the movie we all know today. It is showing how the Jaw's shark property was used, and the cast acting towards it. There are videos where Steven Spielberg is interviewed on the movie. We see how certain scenes in jaws are broken down in pieces to get an idea of how the movie was made. Clips of Universal Orlando's Jaws ride are shown to present how enthusiastic the movie is compared to other attractions, and Jurassic Park videos on how Universal Orlando made rides after this movie. We see videos uncovering how the dinosaurs are created, and short clips of how the movie was made alongside storyboards of the movie.

Clicking on the Photo Gallery tab presented a large array of sections of photos such as multiple photos of Steven Spielberg himself, the many awards he has, dinosaurs created for Jurassic Park, movie cast, crew, and their adventures to develop different movies. We see photos of admirers who have took pictures with the Raptors or a giant Tyrannosaurus Rex as well as a giant shark.

Under the Bio tab we see Mr. Spielberg centered at the top of the page. Underneath we see a biography of his life, and how he became such a great screenwriter, producer, and director. It has all the work he has done from the start of his career until the present. Ultimately we see a remarkable Steven Spielberg exhibit. Traveling through these sections of the Museum of the Moving Image give us knowledge about how he obtained the title Hercules of American Film. As we view his exhibit sections, it's no doubt that he played a significant role in the film industry. With such vast productions his display is like a monument to the advancement of film technology, and performance. Walking through the Video, Motion Graphics, or Animation

sections or using the website is permanently congratulating him for the screenwriter, producer, director he truly his. **Written by Milton Penny**

Also when we visit the museum we see that there is a 32” LG touch screen display mounted on the wall near the motion graphics display, we see that the touch screen display has the Steven Spielberg exhibit web site that also links to the Museum of the Moving Image web site and we see that there is also a survey that we can fill out asking for our opinion on the exhibit. We see that if we fill out the survey there are future incentives like free tickets that’s good for future admission to the museum. We also see if we fill out the survey there will be an application fee waved if enrolling in a junior college. We see that this is a special offer since the exhibit is curated by students. **Added by Stephen Watson.**

Breakdown

Room 1 & Entrance (21 X 27, 567 sq. ft.) – Video Biography

- Life size standee
- Sidewalk-sign
- RCA Victor TV set
- Toshiba TV set
- 4 vintage couches
- 1 vintage chair
- Ceiling mounted projector
- 11.25” X 20” projector screen
- Display plaque

Room 2 (20 X 15 ft., 300 sq. ft.) – Motion Graphics

- 64” floor standing LCD screen display
- LG 19" HD Touchscreen LED LCD Monitor
- 32” Touchscreen display (Web Site)

Room 3 (20 X 15 ft., 300 sq. ft.) – Pepper’s Ghost Animatic

- Holographic Box
- Storyboard Display

Room 4 (21 X 27, 567 sq. ft.) – Kids Animation

- 2 Ceiling mounted projectors (project on wall)

- Jars with lights (decoration)
- JAWS movie shark prop
- 4 X Benches

Demographics

Our target audience is families, tourist to New York, students, and people of all ages. For example, Baby Boomers who are now senior citizens or retired; who remember Steven Spielberg's movies from the 1970s and 1980s like *Duel*, *JAWS*, *Close Encounters of the Third Kind*, *ET: The Extraterrestrial*; the X-Generation who were the children of the 1980s growing up with *ET* and *Indiana Jones* also remembering the Atari or arcade game incarnations of his movies like *ET* and as teenagers or young adults during the 1990s remembering *Jurassic Park*, *Saving Private Ryan*, *Minority Report*; Millennials and Post-Millennials who may know his more recent movies like *War Horse*, *The BFG*, and also may be students of film working on a class project. Steven Spielberg's movies transcend the generations and are accessible by all age groups, genders, and races who would enjoy an exhibition by a movie director that has made movies with mass appeal. **Written by Stephen Watson**

Audience Measurement

To measure attendance to the exhibition there will be a combination of techniques used, such as a ticket number count for both online sales and door. Also possibly use people counter technology such as Time of Flight sensors for gathering data on the amount of traffic flow. In order to gauge details such as age, sex, and race there will be a survey either by online solicitation through the exhibit's web site or at the ticket door as a hand out. Incentives can be used to encourage visitor participation such as a future free tickets to the Museum, as well as prizes through sponsors or through the concession area, and visitors can also be automatically entered into a raffle with the potential to win a larger prize, maybe a TV. Another method to acquire this audience measurement information is to conduct the survey using a multi-media

platform at the exhibition that connects to the Museum's web site so visitors can fill out the survey and give feedback while at the exhibit space that acts sort of like a suggestion box.

Written by Stephen Watson

Licensing & Legalities

Cover Page:

- IMAGE: Steven Spielberg holding Saturn Award = Getty Images, Photo by Albert L. Ortega/WireImage, 10 June, 2002.

Video Biography:

- IMAGE: Steven Spielberg Hollywood Walk of Fame, 4 Aug. 2013 by Andrea Sguazzini for Dreamstime.com
- IMAGE: STEVEN SPIELBERG HOLDING SATURN AWARD. Getty Images, Photo by Albert L. Ortega/WireImage, 10 June, 2002.
- SOUND: Orchestration = Sound Effect Library
- IMAGE: SUPER 8 CAMERA. www.tribecafilm.com/stories/kodak-super-8-reviva-film-cameras
- IMAGE: DUEL MOVIE POSTER. Duel Original 1971 Quad Movie Poster, Universal Pictures, www.vintagemovieposters.com.uk/shaop/duel-movie-poster/
- FOOTAGE FROM THE MOVIE DUEL: *Duel*. Universal Television. 13 Nov. 1971. Universal Studios Media Licensing

Motion Graphics:

- CLOSE ENCOUNTERS OF THE THIRD KIND THEME (1977) = Sony Music Licensing; John Williams, ASCAP/BMI.

- DUEL POSTER (1971) Duel Original 1971 Quad Movie Poster, Universal Pictures,
www.vintagemovieposters.com.uk/shaop/duel-movie-poster/
- JAWS MOVIE POSTER (1975) = Universal Studios Media Licensing
- SOUND: Zoom & Swish sound effect = Sound Effect Library
- IMAGE: Movie images = Universal Pictures, Disney Studios, DreamWorks Animation,
Warner Bros., DC Comics etc.

Animation - Pepper's Ghost Animatics:

- IMAGE: Steven Spielberg Storyboards = Universal Studios Media Licensing
- IMAGE: of Steven Spielberg's head = Universal Studios Media Licensing
- SOUNDS: ORCHESTRATION = Sound Effect Library
- SOUNDS, Foley: PEOPLE SCURRYING AROUND & TALKING ON A SET = Sound
Effect Library

Animation - Dream Bubbles:

- IMAGE: THE BFG MOVIE POSTER (2016) = Striker Entertainment, LLC; Walt
Disney Studios www.disneystudiolicensing.com , www.strikerentertainment.com/
- Cartoon Characters (Permission, Usage) = Walt Disney Pictures, Disney Legal
Department on behalf of Disney Enterprises, Inc., www.disneystudiolicensing.com
- SOUND: "TICK-TOCK"...BIG GIANT STEPS "PUMP-PUMP." = Sound Effect Library
- SOUND, Foley: CREAKS = Sound Effect Library
- SOUND: Dreamy atmosphere = Sound Library

Animation - Jaws:

- SOUND: Jaws theme music licensing = Sony Music Licensing; John Williams,
ASCAP/BMI.

- SOUND: WAVES SMASHING AGAINST ROCKS AND EMULATING THE SOUND OF FRICTION FROM A RIPTIDE = Sound Effect Library
- SOUND: LOUD BREATHING, LEGS KICKING IN WATER, HANDS SPLASHING = Sound Effect Library
- SOUND: MOTORBOAT ENGINE AT MAXIMUM POWER = Sound Effect Library
- SOUND: SPEEDBOAT MOTOR AND BREATHING = Sound Effect Library
- SOUND: THUD AND SPLASH = Sound Effect Library
- SOUND: CRASH THEN LOUD SCREAMS FROM PEOPLE = Sound Effect Library
- SOUND: WATER DISTURBANCE AND THEN SILENCE = Sound Effect Library

Animation - Encore

- SONG: Beach Boys. "Barbara Ann." *Beach Boys' Party!* , Capital, 1965; Synchronization rights: United Music Publishing Group, ASCAP/BMI
- SOUND: ET THEME BY JOHN WILLIAMS = ASCAP/BMI. Sony Music Licensing
- SOUND: FX - slapstick sound effects = Sound Effect Library

Web Site:

- IMAGE: Photo licensing: Steven Spielberg holding Saturn Award = Getty Images, Photo by Albert L. Ortega/WireImage, 10 June, 2002.
- VIDEO: Universal Orlando's Jaws ride = Universal Studios Media Licensing
- IMAGE: Steven Spielberg Hollywood Walk of Fame, 4 Aug. 2013 by Andrea Sguazzini for Dreamstime.com
- IMAGE: Steven Spielberg movie clips = Universal Studios Media Licensing

Written by Stephen Watson.

Summary

The Museum of Moving Image would greatly benefit from a Steven Spielberg exhibit. It would be mutually beneficial in terms of ticket sales and exposure with Steven Spielberg's name drawing in an audience while entertaining and educating the public. The exhibit also screening Steven Spielberg movies would be the perfect complement and not a substitute (as taught in Macroeconomics) during the summer months since the Museum of the Moving Image has the facilities to do so (in the same way popcorn sold at a movie theater is a compliment to Steven Spielberg films). Steven Spielberg himself went back to college to attain his degree and it would be a polite reminder of the importance of education, promoting higher learning, and giving students who visit the museum for a class project inspiration. Steven Spielberg's life is also inspirational because he followed his dreams from a humble background and became the big movie director he is today, as the biography for the exhibit will show. Another way to look at it is this exhibit would be free advertising for the museum and would also benefit visitors with entertainment while also educating the public on film. Everyone has heard of Steven Spielberg's name and the iconic movies he has made, most of the movies are family friendly, so people from all walks of life ranging from children to adults would love to learn more about Steven Spielberg the person and how and why he made the films that are part of our popular culture and national identity. A Steven Spielberg exhibit every year would be a win-win for the museum, so why not have one now? The name Steven Spielberg is well worth the investment and it would be a great experience for everyone - museum patrons, students, kids, parents, tourist visiting New York, the physically disabled, and even senior citizens looking for some AC in the summer time or just something to do. **Written by Stephen Watson**

Additional Information

On site visits and documentation

Interview with Pia Cooperman at the Museum of the Moving Image (02-14-18):

Q. Where do I find info on licensing old movie memorabilia that can be shown at a Museum like yours?

A. I'm not the expert on this. It's best to go the Museum of the Moving Image web site through the contact page and use the E-mail address: info@movingimage.us

Q. What is the busiest times for the Museum, the summer?

A. Fridays, summer is not peak time for us.

Q. What's the average size of an exhibit?

A. It depends and varies on how the exhibit flows.

I know you are busy so thanks for your time.

Museum of the Moving Image

36-01 35 Avenue
Astoria, NY 11106
(718) 777-6888
movingimage.us
Order #11587122
2/14/2018 1:59 PM

Daily Admission

1 Student 18+ @ 11.00	\$11.00
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Total	\$11.00
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Paid Cash	\$20.00
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Change	\$9.00
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Research Report:

Steven Spielberg started out making amateur movies with his parents Super 8 camera or 8 mm film. He moved around the US before eventually settling down in California. He would go to California State University and drop out when he got a contract with Universal, then go back to college (Cal State) later in life to attain his degree. His first professional short film was 'Amblin'. Steven Spielberg spent most of his moving making career working for Universal Studios. He was very young directing TV shows for Universal during the late 1960s, like directing one segment of the *Night Gallery* (1969). Steven Spielberg produced TV shows like the made for TV movie *Duel* from 1971 starring Dennis Weaver and *Amazing Stories* (1985-1987) during the 1980s. His early films were *The Sugarland Express* (1974) and *JAWS* (1975). The movie *JAWS* had production challenges since it was filmed in the water like when the Orca boat in *JAWS* almost sank during filming, as well as technical difficulties encountered with the mechanical shark prop. Steven Spielberg could not direct all the movies he wanted to, even though he enjoyed much success, like being rejected not once but twice when wanting to direct a James Bond movie during the 1970s. Steven Spielberg would go on to direct the very successful, action packed *Indiana Jones* and had to use his ingenuity to improvise on the set as described by his friend George Lucas in filming a scene from the movie *Raiders of the Lost Ark* (1981) in that Harrison Ford, playing the character of Indiana Jones, took out a gun instead of his whip to shoot a dueling swordsman in an epic showdown – this was a crowd favorite but was really planned to be a fight scene using Indie's whip. Steven Spielberg was in his prime during the latter part of the 20th Century where he enjoyed much of his success with movies like *Close Encounters of the Third Kind* (1977), *ET: The Extraterrestrial* (1982), *The Color Purple* (1985), *Jurassic Park* (1993), *Saving Private Ryan* (1998), *Schindler's List* (1993) and *Minority Report* (2002) starring

Tom Cruise. He would also produce the miniseries *Taken* for the Sci-Fi (Syfy) channel - not only being involved in film but also television. Steven Spielberg is mostly known as a movie director but he is also credited with screenwriting, producing, and executive producing both television and movies. There are some oddities in Steven Spielberg's long resume, like an animated cartoon about alien invasion entitled *Invasion America* (1998) that only ran for one season on the WB network but was never released. There was also *The Dig* (1995), about scientist investigating alien life on an asteroid, an idea that started with Spielberg's TV show *Amazing Stories*, but eventually became a CD-ROM video game during the 1990s that was developed in cooperation with LucasArts. The infamous ET video game for Atari was made into a documentary named *Atari: Game Over* (2014). Aliens is a recurring theme with Steven Spielberg's repertoire, reviving *War of the Worlds* (2005). His interest in the alien subject matter dates back to his amateur film *Firelight* (1964) which was a precursor to what would later be the movie *Close Encounters of the Third Kind* (1977). Steven Spielberg though is not without his faults - he cannot make up his mind on what movie to make. The irony with being successful is there are just too many choices. Things like casting and new movie script opportunities can postpone or derail plans for a major motion picture. Although Steven Spielberg is not making today's higher grossing films like *The Avengers* or *Harry Potter* he is still active in the movie making business with recent movies being *The BFG* (2016), *The Post* (2017), and *Ready Player One* (2018) as well as the soon to be released next installment of *Jurassic World* (2015), although not directed by Steven Spielberg it is by his production company Amblin Entertainment and he would also co-found the studio DreamWorks during the 1990s. Steven Spielberg's future plans, not being content with past accomplishments continues to push forward, looking toward the future, with

movies very much in the works like directing the upcoming *Blackhawk* movie, an adaptation of a comic part of the DC Universe for Warner Brothers. **Written by Stephen Watson.**

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Compiled by Stephen Watson.

Final Communications Log: TEAM C, Milton, Isaiah, Alicia, Stephen, Linda.

What	Where	When	Who
Field Trip Museum of the Moving Image Discussion	In-class, Google Hangouts	02-09-18	Milton, Isaih, Alicia, Stephen, Linda
Field Trip Museum of the Moving Image	In-Person	02-14-18	Milton, Stephen
Proposal submission inquiry	Google Hangouts	02-22-18	Milton, Isaih, Alicia
Formed Google Docs to share input	Google Docs, Google Hangouts, E-mail	02-22-18	Milton, Isaih, Alicia, Stephen
Talk about animation treatment	Google Hangouts	02-24-18	Milton, Alicia
Treatment discussion and minor edits.	Google Hangouts, E-mail	02-28-18	Milton, Isaih, Alicia, Stephen
Treatment discussion	Google Hangouts	03-02-18	Milton, Isaih, Alicia, Stephen
Sending documents online, Blackboard	E-mail	03-04-18	Isaih, Stephen
Changes to treatments	Google Hangouts, E-mail	03-06-18	Milton, Isaih, Linda, Alicia, Stephen
Word documents, revisions	E-mail	03-08-18	Isaih, Linda, Stephen
Updates to treatment	Google Hangouts, E-mail	03-15-18	Milton, Isaih, Linda, Alicia, Stephen
Final Treatment prep work.	Final Treatment prep work.	03-20-18	Milton, Isaih, Linda, Alicia, Stephen
Discussion on Final Proposal	In Class, E-mail	04-12-18	Milton, Isaih, Linda, Alicia, Stephen
Final Proposal rough draft and correspondence	E-mail, Google Docs	04-14-18	Milton, Stephen, Isaih
Final Proposal rough draft	E-mail, Google Docs	04-16-18	Milton, Isaih, Linda, Alicia, Stephen
Final Proposal rough draft edits	E-mail	04-18-18	Milton, Isaih, Linda, Alicia, Stephen
Final Proposal Checklist	E-mail	04-19-18	Milton, Isaih, Linda, Alicia, Stephen
Final Proposal draft review	In Class, E-mail	04-26-18	Milton, Isaih, Linda, Alicia, Stephen
Final Proposal Touch-up	E-mail, Google Docs	04-29-18	Milton, Isaih, Linda, Alicia, Stephen
Final Proposal review	In-Class, E-mail	05-03-18	Milton, Isaih, Linda, Alicia, Stephen

Communications by Isaiah Cadore